Kompositionen für Orgel

von

Ludwig Bonvin.

Op. 8. **Drei Tondichtungen (Three Tonepoems):**
Christnachtstraum—Christmasnight Dream. Momento patetico. Verlangen—Desire. M. 2.—.

Op. 12b Nr. 1. **In gehobener Stimmung–Elevation.** M. 1.20.

Op. 77a. **Andante cantabile.** M. 1.20.

Eigentum des Verlegers für alle Länder. — Aufführungsrecht vorbehalten.

Leipzig, Verlag von **F. E. C. Leuckart.**

K. K. Österreich., Kgl. Dänische und Großherzogl. Mecklenburg. goldene Medaille f. Wissenschaft u. Kunst.

Herrn GASTON M. DETHIER gewidmet.

Drei Tondichtungen für Orgel.

Three Tonepoems for Organ.

Aufführungsrecht vorbehalten.

Zweite verbesserte und erweiterte Auflage.*)

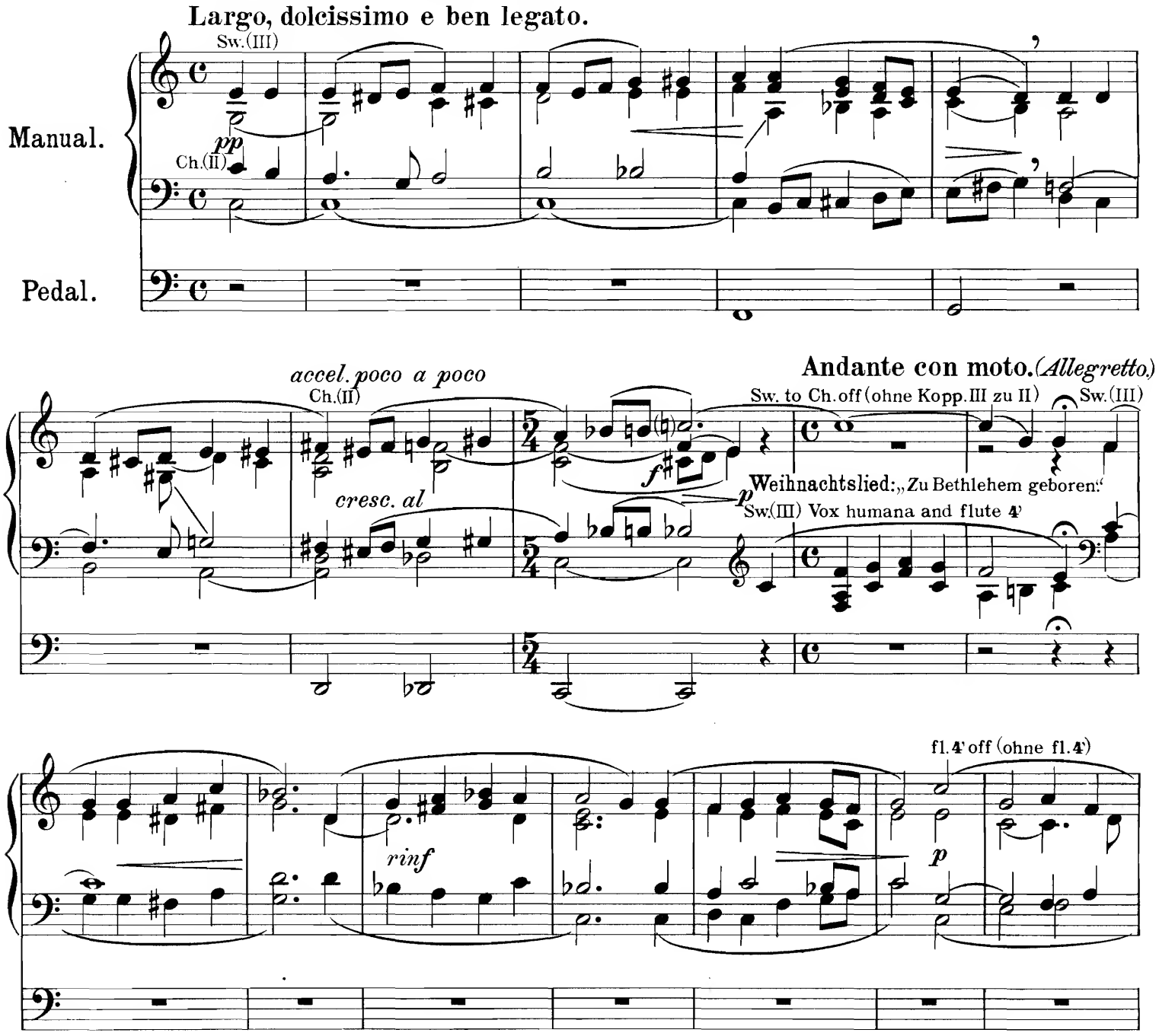
I. Christnachtstraum.**)

Christmasnight Dream.

Man. III { Swell : Vox celestis.
Man. I { Great: Gross flute (Ch. and Sw. to Gt.) (II u. III zu I.)
Man. II { Choir : Melodia, Dulciana, (Sw. to Ch.) (III zu II.)
{ Pedal: Bourdon 16' (Sw. to Ped.) (III gekopp. zu Ped.)

Ludwig Bonvin, Op. 8. Nº 1.

Largo, dolcissimo e ben legato.



*) Mit Genehmigung der Originalverleger Jos. Fischer & Bro., New York.
**) „Christnachtstraum" erschien auch in Bearbeitung für Streichorchester als Op. 10 bei E.W. Fritzsch, jetzt C. F.W. Siegel, Leipzig.

Copyright 1907 by F. E. C. Leuckart in Leipzig.

foundation 8'
(Grundst. 8')

Ch(II)

mf

Ch.(II)

Diap. off
(ohne Diap.)

add

Sw.(III)

pp

p rit.

Ch.to Ped.only (nur II zu Ped.)

fl. 4' (noch fl. 4')

a tempo

add 8', no Diap.
(noch 8', kein Diap.)

Ch(II)

Sw. to Ch.(III zu II)

Sw.(III)

without

pp

(ohne) Vox humana and fl. 4'

f

Sw.(III)

Ch(II)

p

pp

Sw.(III)

Largo.

pp

add string
Sw.(III) (noch streich. St.

Ch.(II)

mf

poco accel.

poco rit.

pp

Ch.(II)

string.e cresc.

rit.

f

Con moto. *(Allegro moderato.)*

Gt.(I)

p

Ch.(II)

Gt.(I)

add Sw. to Gt.
(noch III zu I)

f

p

Ch.(II)

mf

Gt.(I) *meno mosso*

Sw.(III)

f

p

Sw.(III)

add Gamba
(noch Gamba)

Gt.(I)

Gt.(I)

molto cresc.

ff

dim.

p

Sw.(III)

pp

poco rit.

morendo

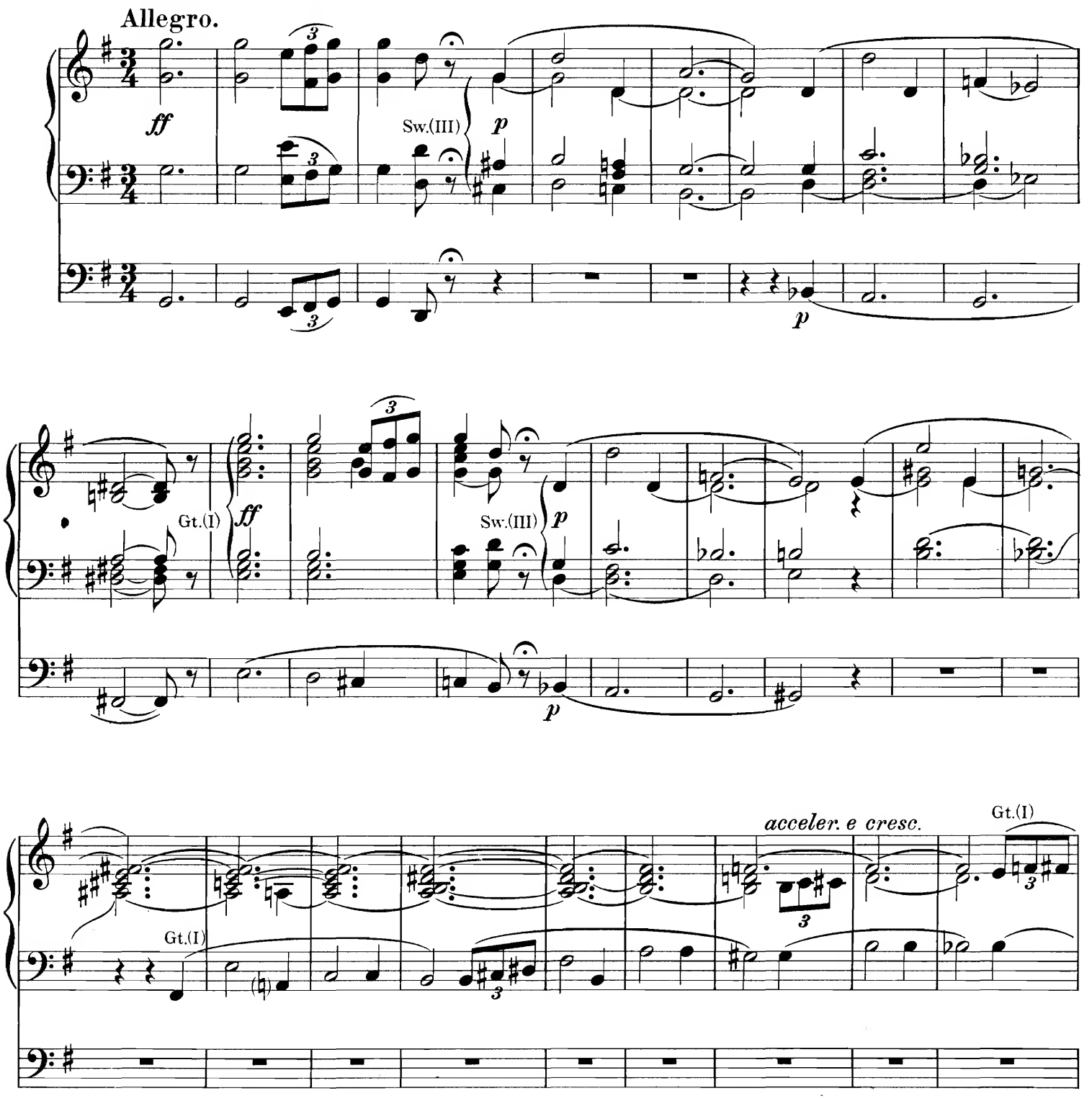
più rit.

Ch.(II)

II. Momento patetico.

III. Swell: Cello, Stop. Diapason,*) Oboe.
I. Great: Found.**) 8' (Sw. and Ch. to Gt.) (III u. II zu I.)
II. Choir: Principal and Melodia.
Pedal: Bourdon 16' (Sw. to Ped.) (III zu Ped.)

Ludwig Bonvin, Op. 8. Nº 2.



*) Stopped Diapason = Gedackt.
**) Foundation-stop = Grundstimme.

poco a poco meno mosso

cresc.

Ch. to Ped. only (nur II zu Ped.)

Sw.

f

rit. e dim.

più rit.

Larghetto.*)

Sw. (III) add (noch) Cornopean and Tremolo.

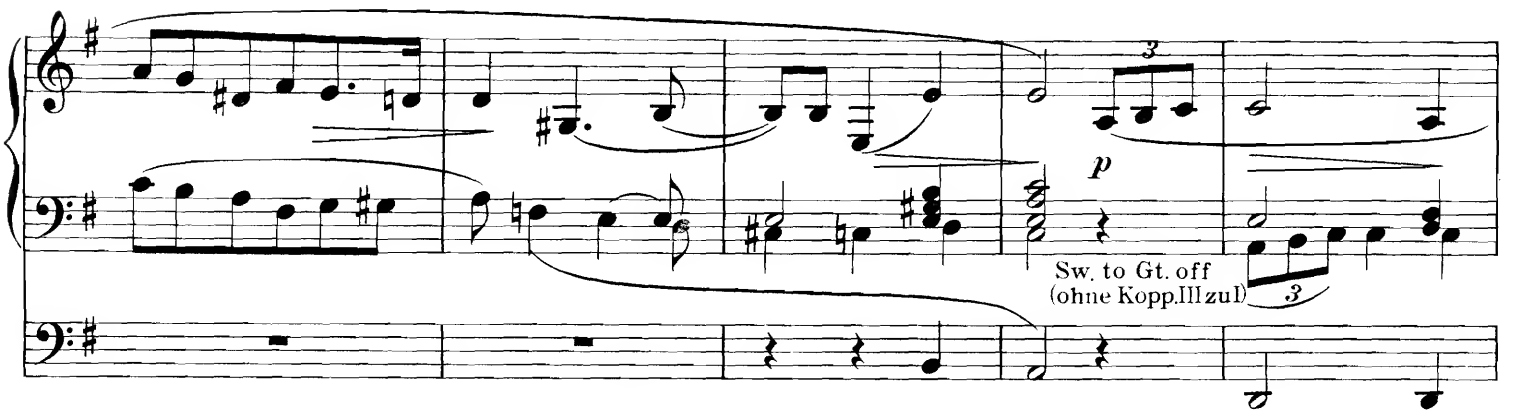
p

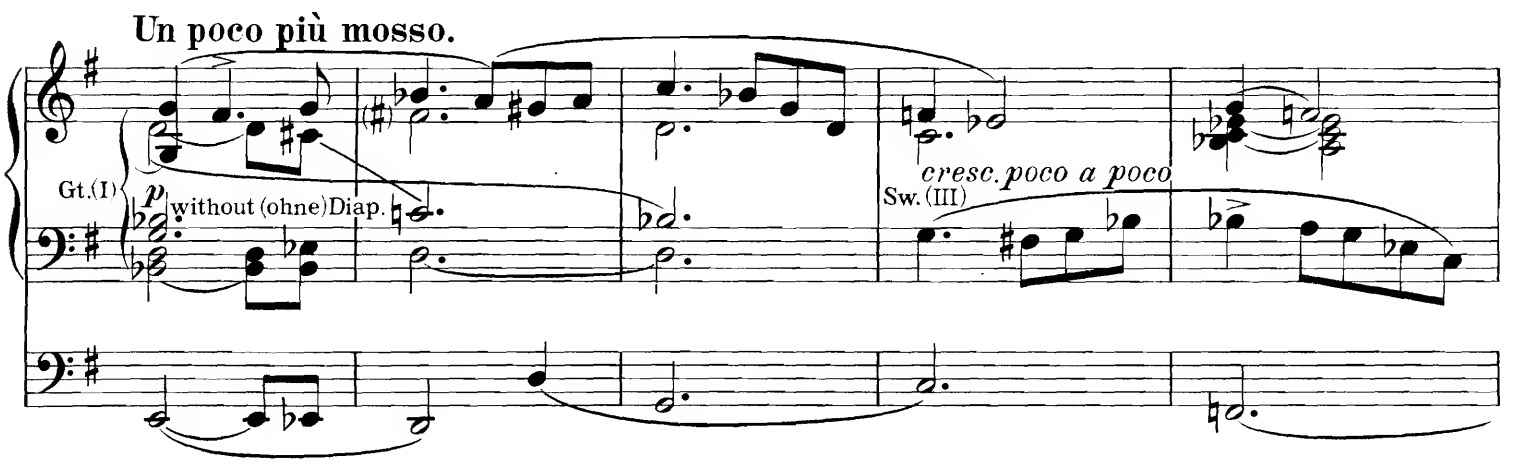
Ch. (II)

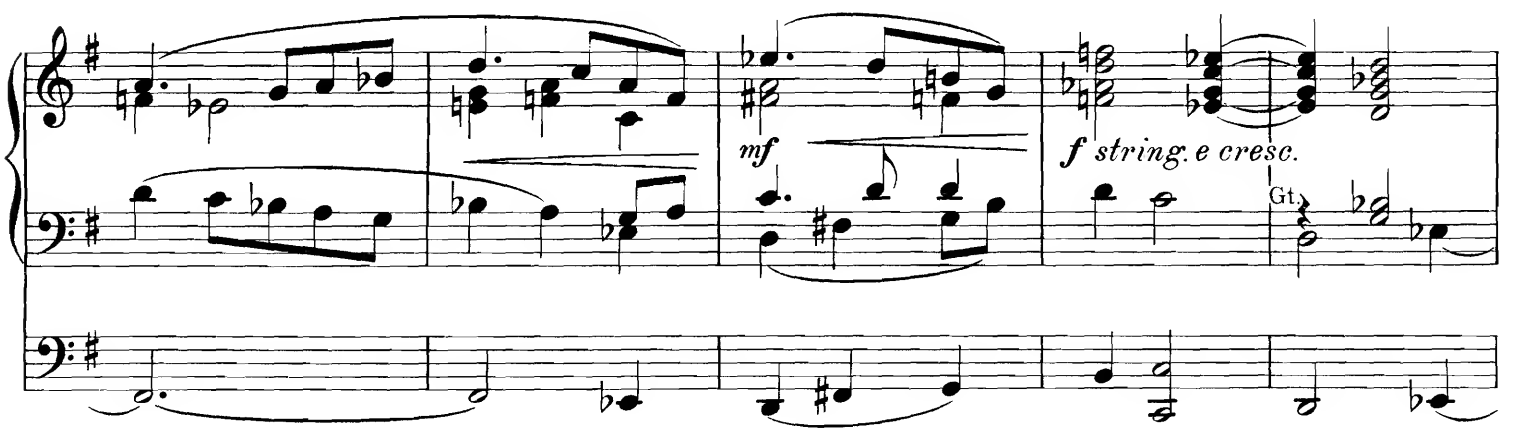
cresc.

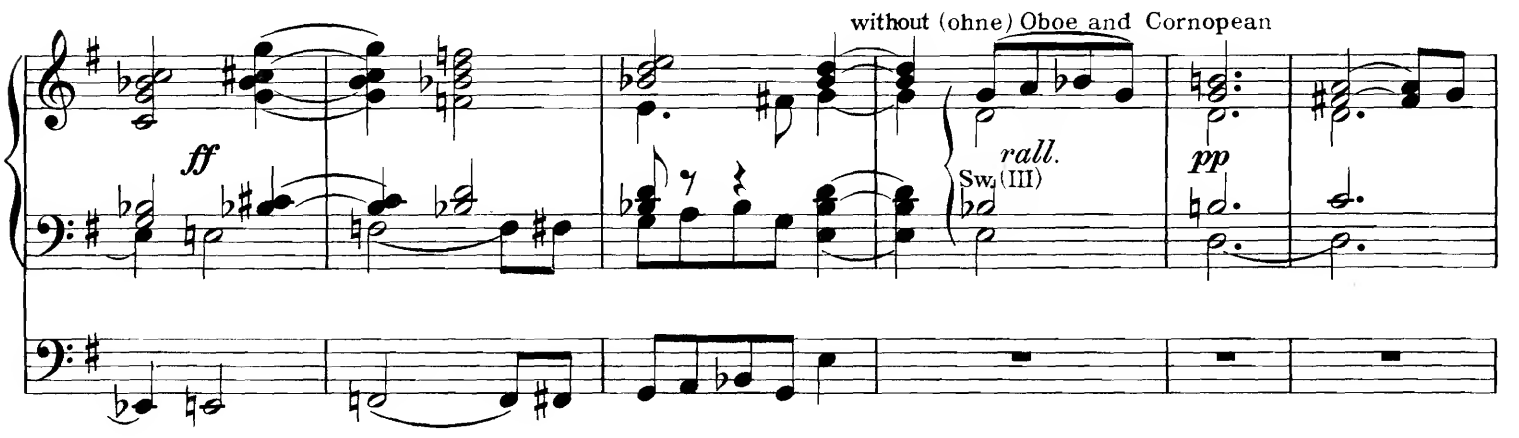
f

*) Dieses Larghetto ist in der 3ten Nummer der „Drei Tonbilder f. gr. Orchester" Op. 12 verwertet worden.


p
Sw. to Gt. off
(ohne Kopp.III zul)
3


Un poco più mosso.
Gt.(I)
p
without (ohne) Diap.
cresc. poco a poco
Sw. (III)


mf
f string. e cresc.
Gt.


without (ohne) Oboe and Cornopean
ff
rall.
Sw. (III)
pp

ff a tempo

mf

Sw.

p

Ped. uncoupled
(ohne Koppel.)

reduce Sw. (abschwellen)

dim. e rit.

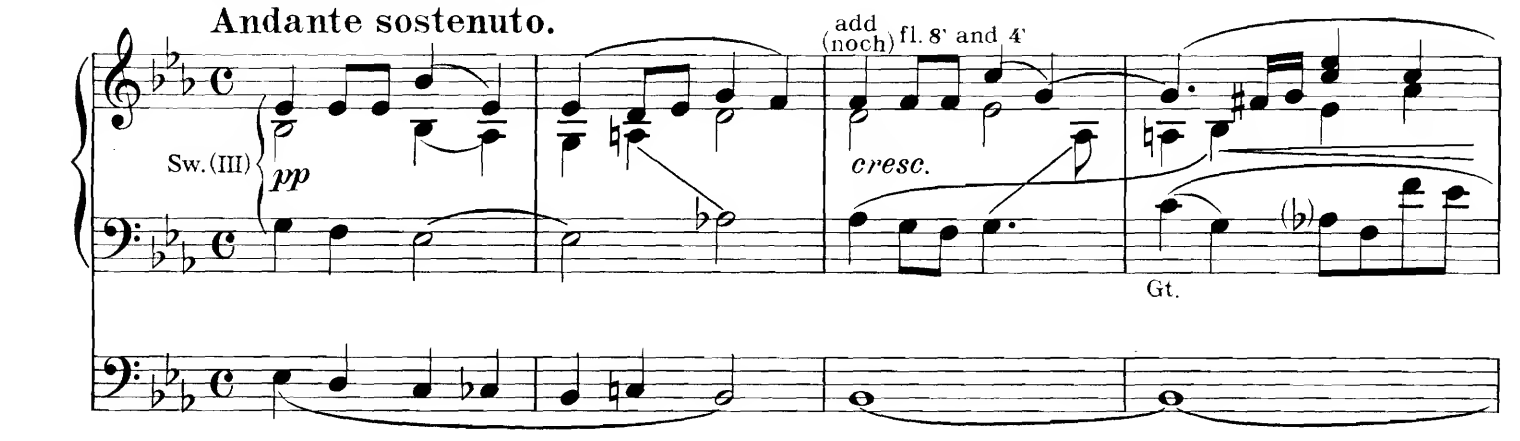
pp

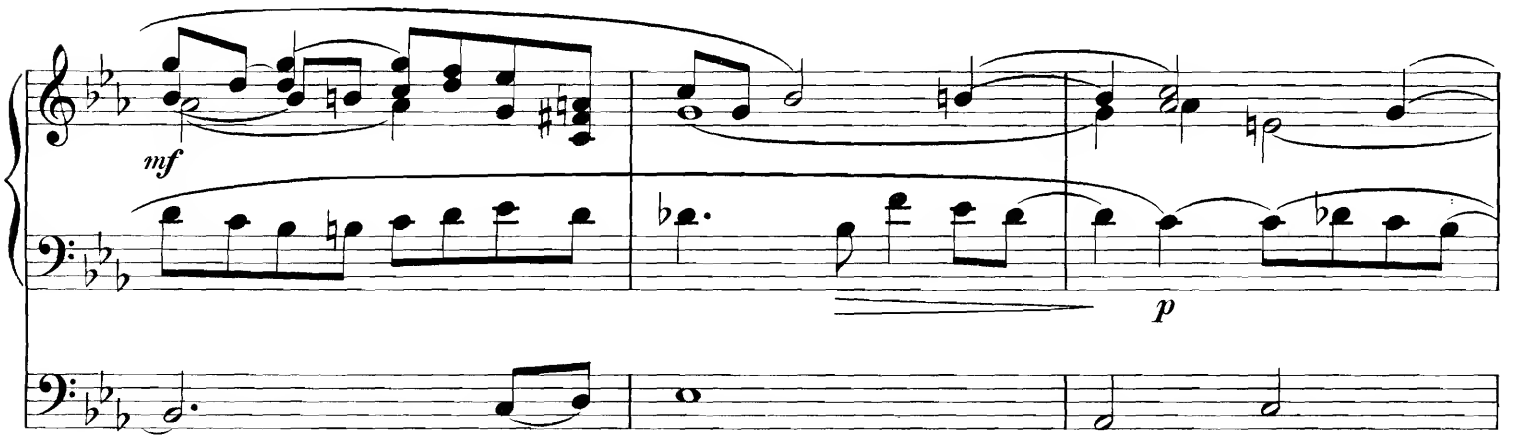
III. Verlangen.*)

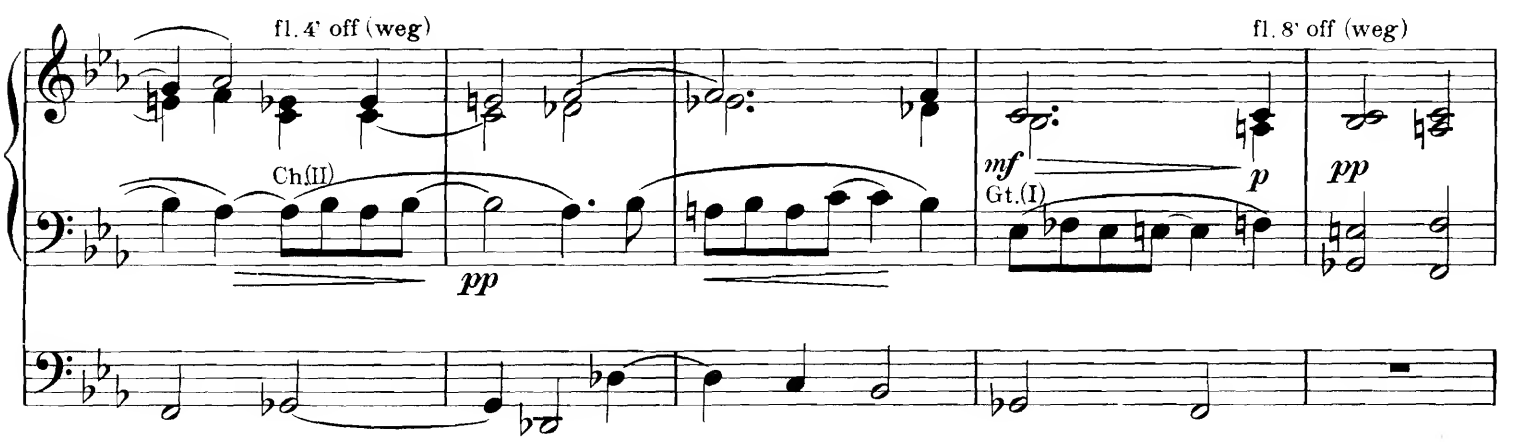
Desire.

III. Swell: Vox celestis and Tremolo.
I. Great: Clarabella and Viol. (Sw. and Ch. to Gt.) (III u. II zu I.)
II. Choir: Principal and Melodia (Sw. to Ch.) (III zu II.)
Pedal: Bourdon 16' (Ch. to Ped.) (II zu Ped.)

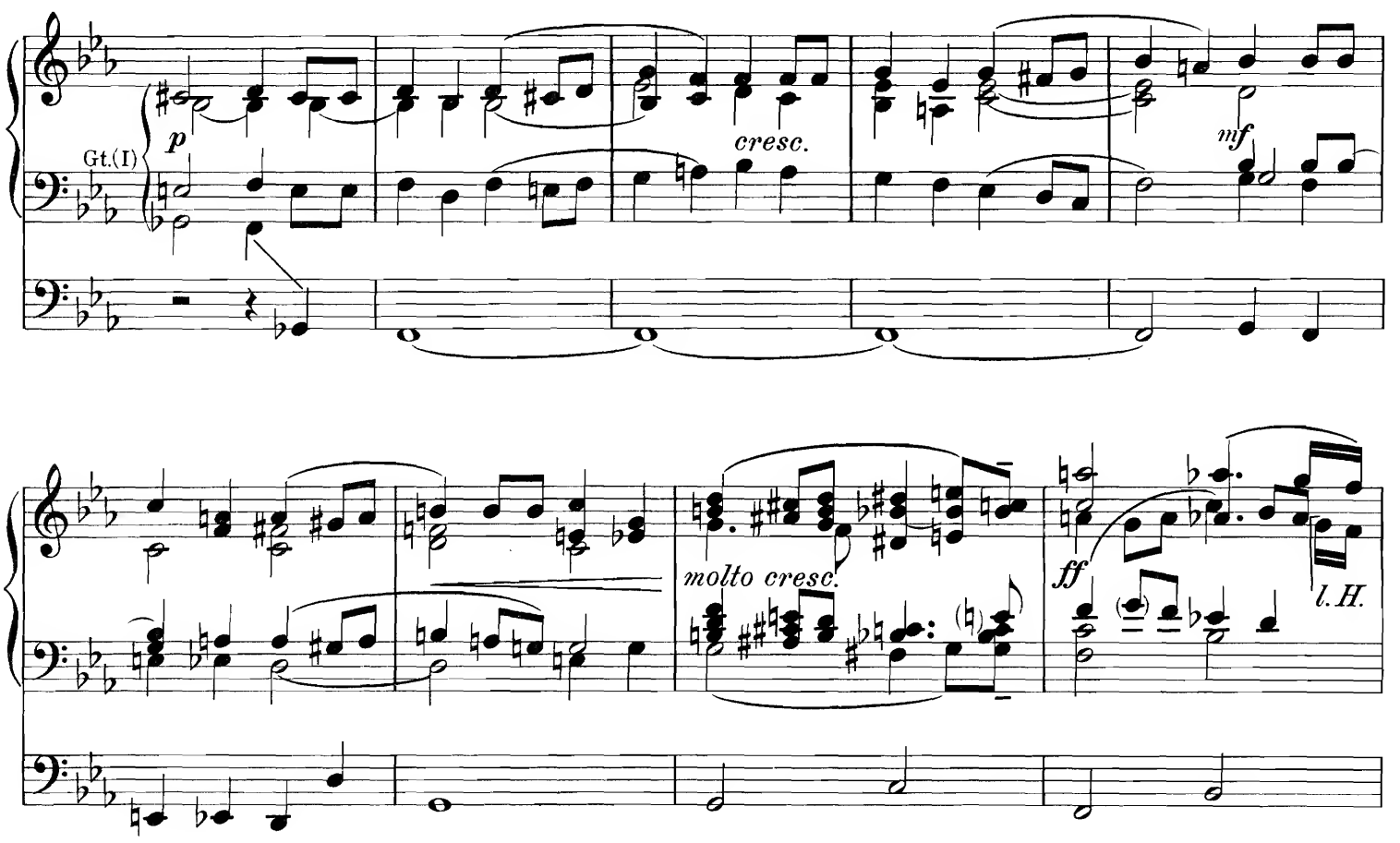
Ludwig Bonvin, Op. 8. Nº 3.

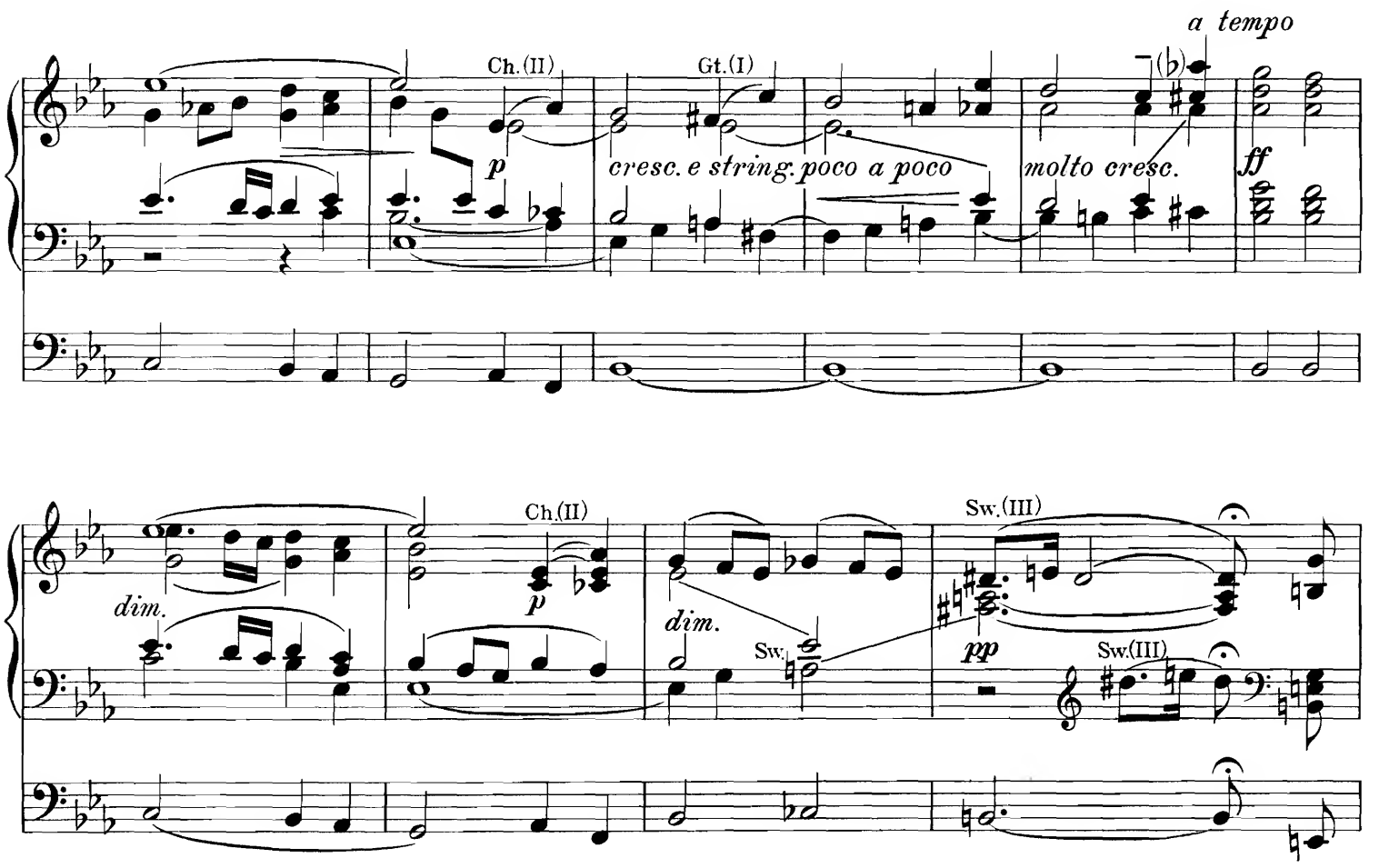






*) Für Orchester bearbeitet in „Drei Tonbilder" Op. 12. Nº 2. (Breitkopf & Härtel.)


Gt.(I)
p
cresc.
mf
molto cresc.
ff
l.H.


a tempo
Ch.(II)
Gt.(I)
p
cresc. e string. poco a poco
molto cresc.
ff
dim.
Ch.(II)
p
dim.
Sw.
Sw.(III)
pp
Sw.(III)

add (noch) Cello and fl. 4'

p

Più mosso.

Gt.(I)

mf — *p*

mf cresc. molto

ff

Sw.(III)

p rit.

Sw.(III)

Tempo I.

pp (nur:) Vox celestis only.

add soft 8'
(noch sanft.8')

cresc.

Ch.(II)

add (noch) Clarinet.

mf

p

p Clarinet.off (ohne Clar.)

(nur:) Vox celestis only.

pp

mf

p

pp

Gt.(I)

p

cresc.

mf

molto cresc.

ff

l.H.

Ch.(II)

(ohne:) Pincipal off.

p

pp

Gt.(I)

string. poco a poco

a tempo

p

cresc.

mf

molto cresc.

ff

dimin.

Ch.(II)

Sw. to Ch.off

(ohne Kopp. III zu II)

Sw.(III)

p

Sw.(III)

dim.e rit.

pp

Stich und Druck von F.M.Geidel, Leipzig.